



# *The New Amberola* **GRAPHIC**

**Spring  
Issue**

**32**

**50¢**

SPRING, 1980

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# The New Amberola Graphic

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## Editor's Notes

Here we go again... we are reapplying for a second class mailing permit with this issue. As we explained last fall, it is absolutely necessary for us to obtain the lower postal rates which second class will bring in order to continue the GRAPHIC in its present form. If the application does not go through this time, we cannot predict just what the future of this publication will be.

Several of you have written to request first class mail rates. Unfortunately we cannot furnish this data until our second class permit goes through so we will at long last know what our mailing costs are!

I am pleased to report we have picked up a number of new subscribers since the first of the year. In addition, the percentage of renewals is higher than it's ever been.

Your editor has been moonlighting with a series of articles for Collectors News. The current issue contains the second instalment in a series on Blue Amberol records. The third and final chapter will appear in June.

Finally, we greet the appearance of "Jerry's Musical News" and wish publisher Jerry Madsen much success with his venture.  
- M.F.B.

## Important

Be sure to let us know when your address changes! Further details regarding this matter are found elsewhere in this issue.

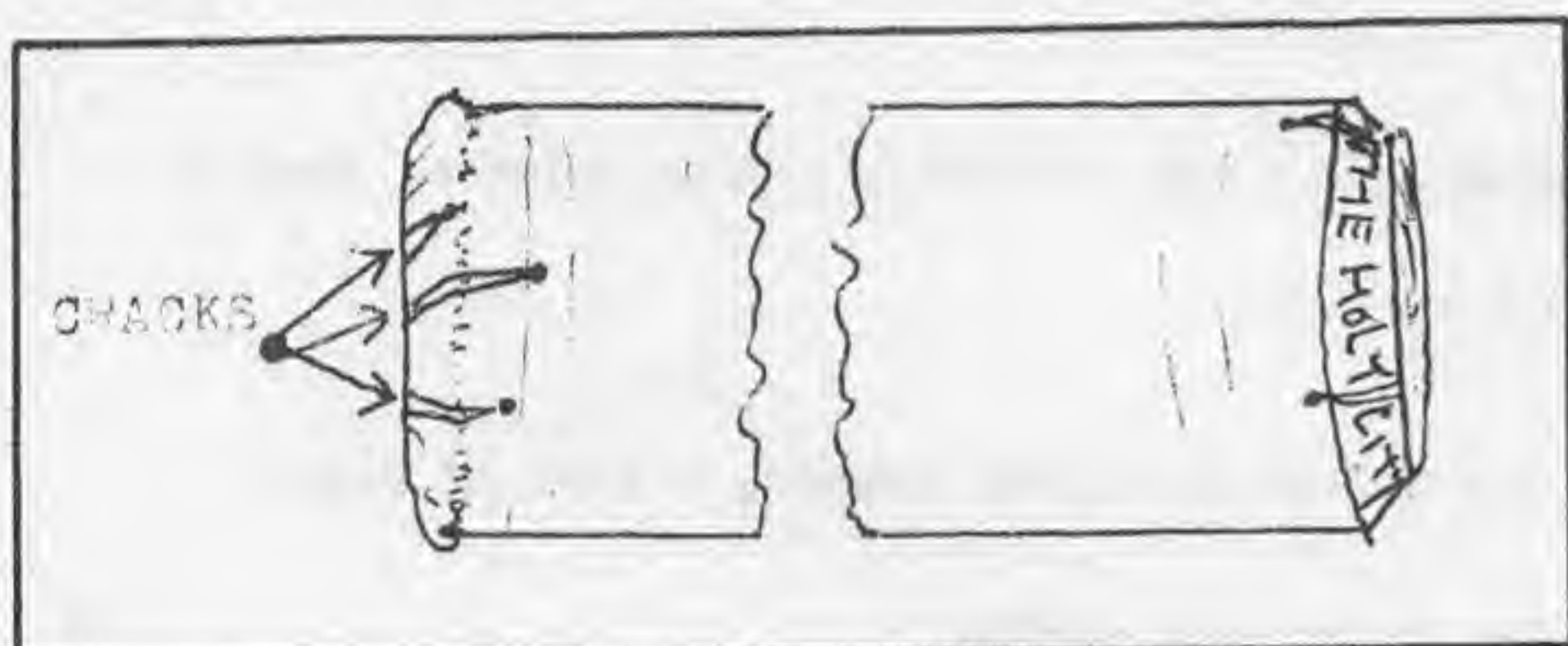


# AMAZING NEW CURE FOR THOSE "SPLIT END BLUES"

by John H. Perschbacher

It has been said and written that the Edison Blue Amberol cylinder records were the best example of cylinder recordings. This is certainly true. The hard, smooth celluloid surface; the clear white printing on the bright blue background; the resistance to mold and damage from accidents make the Blue Amberol the top of the cylinder line. Blue Amberols do, however, have a serious flaw. This flaw or fault is the plaster liner inside of the celluloid. Humidity (moisture) causes the plaster to swell and in so doing causes cracks or splits to begin at the ends (more often the larger or beginning end). Sometimes a cylinder can crack the entire length overnight. While the natural slight shrinkage of celluloid does assist in this problem it is the plaster that is the problem.

To begin with the humidity should be controlled. Storage of Blue Amberol cylinders (or any cylinders for that matter) should not be in the basement or in the attic. I use a dehumidifier to help in the summer. By the control of the humidity conditions the sudden serious cracking or splitting can be greatly reduced. Unfortunately, most Blue Amberols around now have small splits at the end, these are usually of 1/8 to 1/4 inch in length and may number as few as 1 or as high as 12 or more. These small cracks and splits have weakened



the celluloid and small changes in moisture will cause them to increase in length--sometimes spreading to the opposite end and destroying the record. To stop these splits from further advance is the nature of this article. The method to be described herein has been 100% successful for me. I began to use this method about 12 to 15 years ago and have had no damage due to splits since then. I use this method for all Blue Amberols for my collections as well as those intended for sale.

It is a known law of physics that a crack in a beam or support can be stopped and the strength of the beam restored by drilling a hole at the apex of the crack. The record collector can use this knowledge for the splitting and cracking of the celluloid in Blue Amberols. A small hole is drilled in the celluloid at the apex of the crack and the crack will not spread. This hole is not large and can only be seen under close examination. I must say at the beginning, however, that unless the humidity conditions are observed even this method will not stop splits if such humidity becomes excessive.

I use a small ordinary twist drill, held in a watchmaker's "pin vise" to bore or drill the small hole. The pin vise is held between the thumb and first finger and rotated in a back and forth motion. The celluloid must be drilled through but not the plaster. It is



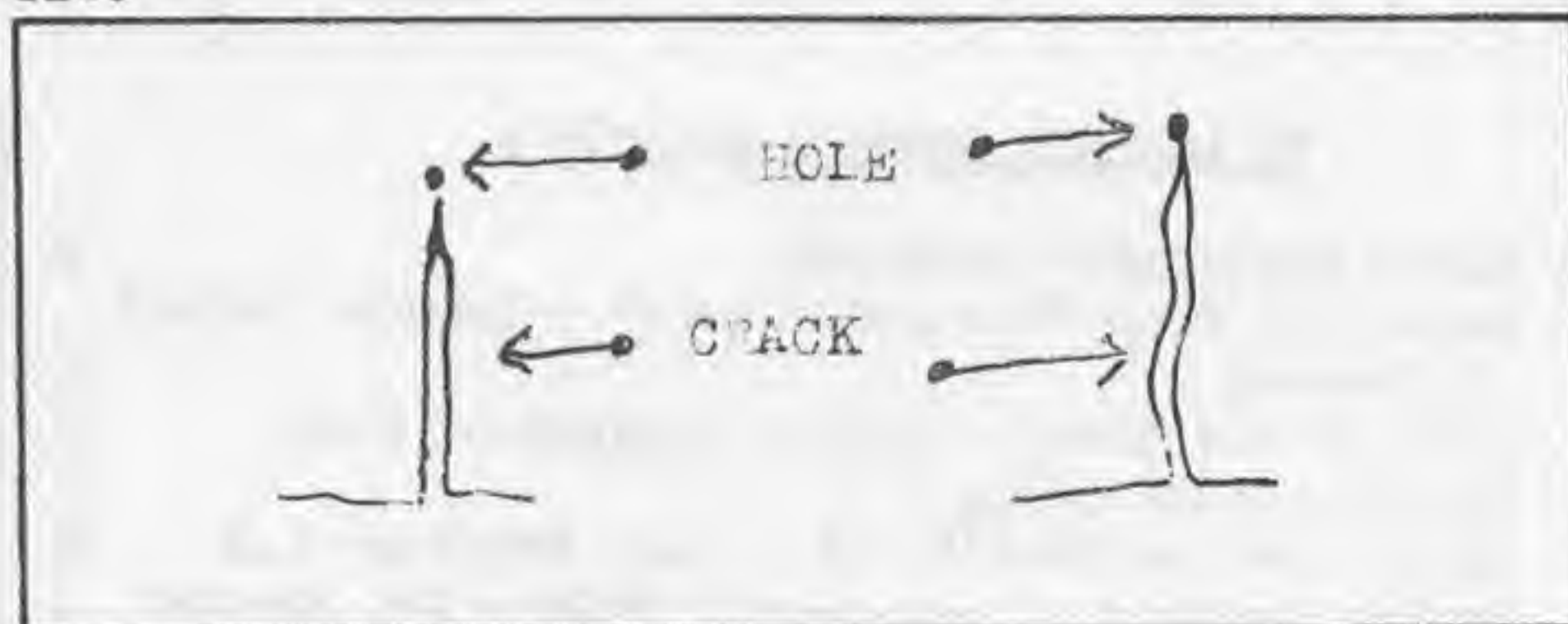
PIN VISE



in order to reduce the chance of breaking the fine drill, let only about 1/8 inch protrude from the vise.

wise to drill just slightly ahead of the visible apex of the crack in order to make sure the crack is caught properly. A #75 (.020) twist drill is what I use. A size or two larger or smaller is unimportant. If the split is an unusually wide one I use a larger drill. If many cylinders are to be treated I find an electric "Dremel" tool does the work in a short time. The hand held method takes but seconds, however. ALL cracks or splits must be treated and drilled no matter how small.

Pin vises and drills are purchased from jewelers and watchmakers supply houses which are located in most of the larger cities. These places will usually sell to anyone and in most cases will do so by mail. The cost of the drill bits is very small (usually \$1.00 or less); the pin vises vary from supplier to supplier but are usually \$2.00 to \$5.00. It is important to get a small pin vise--one that will properly hold the drill bit.



I might make the suggestion that the reader go and visit his local watch repairer (better still, a watchmaker). These people always have a number of the pin vises on hand and may sell you (or even give you!) one. They can also show you catalogues of the suppliers they deal with and order for you too. Some regular tool catalogues sometimes carry these small drills and pin vises as do some hardware stores.

I have done much business with S. LaRose, Inc., P. O. Box 21208, Greensboro, North Carolina 27420, and suggest them. Catalogue #116 (price \$2.50) shows pin vise #PV-659 and PV-652 at 45¢ and 70¢; drills at \$3.90 a doz.

Incidentally, this method cannot be used with wax cylinders or any surface with much thickness. Cracks in thick surfaces tend to run on a bevel and one cannot drill properly to hit the apex. I recommend this procedure only for Blue Amberols, Indestructibles, Everlasting, and similar cylinders. I have no claims to make for the use of this method on discs of any type.



# A Lambert Sampler

by J. R. Manzo

## GENERAL INFORMATION:

Lambert cylinders were produced in Chicago from 1901 to 1905. They were all two-minute types and came in both a 2" ("standard") and 5" ("concert") size. Lamberts are generally found in shades of pink and black, but I have had reports of white, purple and brown. No liners were used in most of these, but a few black and pink ones have appeared with a cardboard liner and raised letters. Lambert was the only producer of a 5" indestructible cylinder. In researching the numbering system, it was generally found that most of the earlier numbered cylinders were only announced with the title and "for the Lambert Company of Chicago." All later cylinders give both the title and artist, along with "for the Lambert Company of Chicago."

I would like to thank all of the many collectors who have taken the time and extra effort to help make this listing possible. Trying to list all the collectors would be near impossible and I'm sure I would probably miss one. So, again I wish to thank you, because without you this partial listing would not ever have gotten this far.

Anyone having additional information or corrections, no matter how large or small, please, please, send it along. Write: Joseph R. Manzo, P. O. Box 436, Black Canyon City, AZ 85324.

CODES: P = Pink Pu = Purple B = Black Br = Brown ? = unsure of title, number, artist or color

### 5" Lambert Concert Cylinders

5010	March Boccaccio - Orchestra	B	196	The Holy City - Tenor	P
5012	Selection from "The Gondoliers" - London Concert Orchestra	P	197	A Dream - Tenor	P
5013	Cock of the North - London Regimental Band	B	210	Hornpipe Medley - Clarinet Solo	?
5034	Little Cotton Dolly - ?	B	218	Overture Semiramide - Lambert Military Band	B
5039	Uncle Josh Weathersby at a Camp Meeting - C.S.	B	234	Then You'll Remember Me - ?	B
5055	Reuben Haskins of Skowhegan, Maine - Len Spencer	B	245	Serenade from the Opera "Olivette" - Tenor	P
5064	Tuscalina Brown - Len Spencer	B	254	My Pretty Jane - Violin	B
5095	Hiawatha - Harry MacDonough	P	259	Day's Dream - ?	P
5107	Heart Dowed Down - Emilio de Gogorza	B	301	Artist's Life Waltz - Band	P
5119	Uncle Josh Weathersby on an Automobile - C.S.	B	311	The Poet and Peasant Overture - Orchestra	P
5120	A Baptising at Hickory Corners Church - C.S.	B	313	A Bunch of Blackberries - Orchestra	P
5125	The Difference Between a German and an Irish Picnic - Cal Stewart	B	314	March of a Gallant Knight - Band	P
?	Down in the Deep Cellar - Theod Leo (cornet)	B	319	Bohemian Girl - Band	P
?	The Two Pearls - Hicks and Jenner (cornet duet)	B	326	Sweet Repose Waltz - ?	P
			350	My Lady Lou - Tenor	P
			367	The Nightingale Polka - Piccolo Solo	P
			375	Il Miserere - ?	P
			401	Hosanna - Baritone	P
			416	Lam, Lam, Lam - Arthur Collins	P
			432	Dancing on the Old Swanee - Banjo Solo	?
			435	The Reaper's Chorus - Brass Quartet	P
			436	My Mary Lou - Mandolin Solo	P
			439	The Colored Major - Mandolin Solo	P
			448	She Was One of the Working Girls - Baritone	P
			465	My Charcoal Charmer - Baritone	P
			467	Emmett's Lullaby - Cornet Solo	P
			468	Rocked in the Cradle of the Deep - Tuba Solo	P
			505	The Honeysuckle and the Bee - J. Natus	P

### Lambert Standard Cylinders

6	Under the Double Eagle - London Regimental Band	?
43	Swanee River - Bohemian Band	B
95	Casey Riding a Bicycle - ?	P
150	Uncle Josh and the Lightning Rod Agent - C.S.	P
154	Uncle Josh at a Camp Meeting - Cal Stewart	P
192	Serenade - Tenor and Soprano	P



506	When You Were Sweet Sixteen - ?	B	660	War Song -- Medley - Metropolitan Band	P
510	Little Bunco Queen - Edward Favor	P	666	Creole Belles - Metropolitan Band	P
511	Mary Green - Tenor	P	669	Charge of the Red Hussars - Metropolitan Band	P
513	Sweet Genevieve - Porter and Hiehling	P	671	Double Eagle - Metropolitan Band	P
515	Pinkie - Duet	P	672	Washington Post March - Metropolitan Band	P
518	Hello Central, Give Me Heaven - Steve Porter	P	686	Wine, Women and Song - Metropolitan Band	B & P
519	Beau Marie - 23rd Regiment Band	B	687	Blaze Away - Metropolitan Band	B
520	A Coon Wedding - American Quartet	P	692	Polonaise from "Mignon" - Madam Nordeam	P
524	Patriotic Songs - Quartet	P	698	The Man Behind the Gun That Guides the World - Clarence Siegel	P
527	The Sidewalks of New York - American Quartet	B & P	702	I Love You - Harlan and Stanley	P
528	The Holy City - American Quartet	B	719	La Traviata - ? - Madam Nordeam	P
529	Goodbye Dolly Gray - American Quartet	P	721	Huskin' Bee - Collins and Harlan	P
534	Whippoorwill - Joe Belmont	P	722	Down in the Cornfield - Quartet	P
535	I'm the Man Who Makes the Money in the Mint - S. H. Dudley	B	723	All Aboard for Slumberville - Harlan & Stanley	P
536	On a Sunday Afternoon - Harry MacDonough	P	728	Donkey Laugh - Vess Ossman	P
537	The Whistling Coon - S. H. Dudley	P	729	Whoa Bill - Vess Ossman	P
543	The Queen of the Islands - Band	P	730	Hunky Dory - Vess Ossman	B
546	Honiqmonat Marsh - Band	P	734	Sounds from Africa - Vess Ossman	P
552	Sentinel Asleep - W. F. Hooley	P	740	Moon Song - Arthur Collins	P
554	Salome - Whistling - H. F. Rice	P	741	Creole Belle - Arthur Collins	P
555	Mosquito Parade - Whistling - H. F. Rice	P	742	A Little Bit Off the Top - S. H. Dudley	B
556	Mike, Mike, Mike - Steve Porter	B & P	757	In a Hundred Fathoms Deep - ?	P
560	The Farmyard Medley - Quartet	B	760	The Woodchuck Song - Bob Roberts	B
561	Louisiana Lou - American Quartet	P	762	Ephasafa Dill - Duet	B
562	Little Darling Dream of Me - American Quartet	P	765	What Would the Neighbors Say - Collins & Harlan	B
563	Sleigh Ride Party - American Quartet	P	766	Anheuser Bush - Duet	B
564	Baby Mine - American Quartet	P	771	Holy Night - Emilio de Gogorza	P
565	When the Harvest Days are Over - American Quartet	P	776	La Marseillaise - Francisco	P
566	Carry Me Back - American Quartet	P	779	Peggy Brady - ?	B
570	Coon, Coon, Coon - Collins and Natus	P	782	I Hate to Get Up in the Mornin' - Arthur Collins	P
572	Whoa Bill - Duet	P	783	Rendezvous - Band	P
576	Seaflower Polka - Cornet Solo	P	785	The Gondolier - Orchestra	B
579	Ain't Dat a Shame - Collins and Harlan	P	785	Selection from "The Circus Girl" - Metrop. Band	P
585	Casey's Fight - Talking	P	787	The Fortune Teller March - Metropolitan Band	B
588	Casey Taking the Census - Talking	P	788	Backyard Conversation - Steve Porter	P
589	Jolly Coppersmith - Metropolitan Band	B & P	789	An Armful of Kittens and a Cat - Steve Porter	P
591	Finnegan's Birthday Surprise Party - Am. Quartet	P	791	Stay in Your Own Backyard - Steve Porter	P
594	Way Down Yonder in the Cornfield - American Quar.	P	793	Notice It at All - Steve Porter	P
596	Old Uncle Ned - American Quartet	P	795	O! O! O'Brien - Collins and Harlan	P
604	When the Birds Go North Again - Dudley & MacDonough	?	801	Congo Love - Arthur Collins	P
605	Rip Van Winkle was a Lucky Man - Arthur Collins	P	805	Marty Maloney's Wake - Len Spencer	?
609	Mocking Bird - Whistling	Pu	806	The Arkansaw Traveler - Len Spencer	P
611	La Paloma - Francisco	P	807	Con Clancy's Christening - Len Spencer	P
612	The Lost Chord - Francisco	P	809	Making the Fiddle Talk - Len Spencer	B
613	Wait - Francisco	P	810	When I'm Yours Dear - Miss Spencer & Mr. MacDonald	B
629	Where is My Wandering Boy Tonight - American Quar.	P	814	Surf Polka - F. O. Currier (cornet solo)	?
630	Nellie Gray - American Quartet	P	816	Uncle Josh in a Department Store - Cal Stewart	P
634	Hearts and Flowers - Bass and Clarinet Duet	P	817	Uncle Josh at a Camp Meeting - Cal Stewart	B & P
636	Killarney...My Creole Sue - G. J. Gaskin	P	818	Last Day of School at Pumpkin Center - Cal Stewart	P
637	Asleep in the Deep - W. F. Hooley	P	819	I'm Old But I'm Awfully Tough - Cal Stewart	B & P
639	Vesper Bells - Steve Porter	P	820	And Then I Laughed - Cal Stewart	B
640	Love's Dream After the Ball - Bass and Clarinet	P	821	Let All Obey - Geo. M. Bradley	P
642	Abide with Me - American Quartet	P	831	Waltz Bleue - London Concert Orchestra	Br
644	Bloom on the Rye - American Quartet	?	835	Second Selection from "A Country Girl" - London Regimental Band	B
648	My Faith Looks Up to Thee - American Quartet	P	837	The Elephant and the Mosquito - London Reg. Band	Pu
650	Thine Eyes So Blue and Tender - Metropolitan Band	P	838	Sylvia - Eli Hudson (flute or piccolo)	Pu
653	Serenade Boccaccio - Metropolitan Band	P	846	Uncle Josh Weathersby in an Automobile - Stewart	P
			847	Si Pettingill's Brooms - Cal Stewart	?
			848	Uncle Josh at the Circus - Cal Stewart	?
			849	Jim Lawson's Horse Trade - Cal Stewart	?
			850	Annianias Club - Cal Stewart	?
			853	Up in a Coconut Tree - Billy Murray	P
			854	Don't Go Away - Billy Murray	B
			855	Darkies Dream - Olly Oakley	P
			857	Medley of Coon Songs - Olly Oakley	P
			862	Bedelia - Shannon's 23rd Regiment Orchestra	B
			875	Uncle Josh Weathersby in a Chinese Laundry - C.S.	?
			879	Laid Away a Suit of Gray - Harry MacDonough	B
			881	Can't Stop - Dan Quinn	B
			885	Jim Lawson's Hogs - Cal Stewart	?

### ... ILLUSTRATIONS ...

Original Lambert printed matter is practically non-existent. Nevertheless, Bill Bryant has furnished an article from the May, 1900 issue of The Phonoscope. While no names are used, it obviously describes the Lambert record. In the second column are front and back of all that remains of an original Lambert supplement, also supplied by Bill. See next page.



and has added merit of being louder than the master on account of the hard surface of the indestructible blank.

For the benefit of those interested we will briefly describe the process by which this result is obtained:

The first thing that is done is to select a suitable wax master and coat it with a conducting material so that when it is placed in an electroplating bath there will be deposited on its surface a coating of metal. This serves as a mould or matrix and then the indestructible blank, after being properly shaved, is put on the inside of this mould and pressed outwardly so that the impressions of the mould are caused to be made on the outer surface of the blank. The shaving of the blank, like in the wax record making, is really the most particular part of the process, as it can readily be seen that a poor surface would be disastrous to the results. Instead of using a sapphire shaving knife, it is necessary to use a special one made of diamond, and this must be cut and polished on a line of the cleavage of the stone, otherwise the edge will not be of the proper character to produce the required surface.

For further details, should anyone desire them, we would refer them to the Patent Office Gazette of March 20, 1900, at which date the patents were issued.

The company have already sold the output of their factory and they will be on the market this

It has been one of the serious obstacles to the general users of the Phonograph that the wax records were not of a permanent character. They will wear out with use, will crack and break under sudden changes of temperature as all who handle them have experienced to their sorrow. We are glad to be able to make the positive assertion that these objections have at last been successfully overcome by a Chicago concern, who are putting a new record on the market. This record is made of a celluloid composition, or the like, and retains all of the tone qualities of the original wax record, besides having the additional quality of infrangibility.

The surface is hard and "glassy" and with any ordinary usage cannot be injured. It can be handled with impunity, as for instance, the finger nails will not scratch it, and while it is not recommended to throw it on the floor or otherwise abuse it, yet this treatment will not injure the record unless it should happen to strike particles of sand or the like that might scratch the surface to a small extent.

The inventor of the process states positively that the indestructible record when copied from the wax master reproduces every detail perfectly

season.

They have promised that the permanent character of the records will give a similar permanency to the business; as, for instance, a dealer now who invests in wax records suffers quite a loss in wear and breakage while showing the records for sale, but an investment in records that will really not wear in exhibition or become scratched, will relieve him of that loss and what is more, if he so desires, enable him to establish a circulating library with his stock without depreciation at the same time selling from them. Thus the dealer is able to make his investment a source of revenue instead of a source of loss if the term may be used.

There are so many phases of the permanent record business that it is impossible to discuss them at length, but suffice it to say that many of the ends that have in the past been so much desired are now easily accomplished. And to that end we will cite one example only; that of really perpetuating the voices of celebrities, orators, friends and the like without the danger that is attendant on the use of the wax record for like purposes. It will not have to be put away and carefully guarded for fear of its being worn out or broken.

Upon the best of authority we are able to say that our readers will soon be able to procure these records and at a reasonable price, at least, not far from that of the wax; perhaps the same.

## THE PHONOSCOPE

## JANUARY RECORDS LAMBERT CO.

## Perfected Process Indestructible RECORDS

Loud, Clear and Smooth Surface

Every Record sold by the Lambert Company  
guaranteed to be as represented.



WILL NOT BREAK.  
OUT. NO COPY.

Manufactured on

## LAMBERT

CHICAGO,  
12 Sherman Street.

## January Records

OF THE

## LAMBERT CO.

### STANDARD RECORDS

Solos by Dan. W. Quinn

- 1014 Those Things Cannot be Explained
- 1013 Couldn't Help it, Had to
- 905 Pat Malone Forgot that he was Dead
- 1009 I Couldn't do a Thing to You
- 925 Father, Won't You Speak to Sister Mary?
- 881 Can't Stop
- 1018 You Can't Think of Everything

Solos by Harry MacDonough

- He Laid Away a Suit of Gray
- When the Harvest Days are Over
- Down Where the Cotton Blossoms Grow
- the Moonlight with the Girl You Love
- the Roses Bloom Again

Solos by Arthur Collins

- the Band
- ce I Can Hang My Hat
- o Home until Morning

### RT RECORDS

- Little Maids
- London Concert Orchestra
- Banjo Solo by Ollie Oakley
- Piccolo Solo by Eli Hudson



904	Mr. Dooley - Arthur Collins	B & P
905	Pat Malone Forgot That He was Dead - Dan Quinn	B
906	Helen Gonne - Arthur Collins	B
907	Under the Bamboo Tree - Arthur Collins	P
910	Home Ain't Nothing Like This - Arthur Collins	P
918	Good Old Summertime - Harry MacDonough	P
923	The Stein Song - W. F. Hooley	P
925	Father, Won't You Speak to Sister Mary - Dan Quinn	B
926	Sweet Repose - Tanner	P
928	When Kate and I - Harry MacDonough	P
932	Nursery Rhymes - Collins and Harlan	P
933	Two Rubes in a Tavern - Collins and Harlan	P
934	Closing Time in a Country Grocery - Collins & Harlan	P
937	Little Cotton Dolly - American Quartet	P
938	Fare Thee Well, Molly Darling - American Quartet	P
939	In the Good Old Summertime - American Quartet	P
945	First Selection - "Toreador" - London Reg. Band	P
951	Birds and the Brook - Orchestra	P
952	The Nightingale and the Frog - Orchestra	P
956	Queen of the Burlesque - Olly Oakley	B
957	Darkies Dawn - Olly Oakley	P
961	Under the Bamboo Tree - American Quartet	B
962	I've Got My Eyes on You - American Quartet	P
964	Hiawatha - American Flower Orchestra	B
966	Chinese Honeymoon - American Orchestra	P
969	California Dance - Clarinet Solo	B
970	Polonaise Mignon - Clarinet Solo	P
974	In the Deep Cellar - Leo	P
984	Message of the Violet - Harry MacDonough	P
987	Auction Sale of Household Goods - Len Spencer	B
988	Abe Rogensky's Ball - ? (prob. Len Spencer)	B & P
989	Good Old Wagon - Byron Harlan	B
991	I Take Things Easy - Len Spencer	P
992	Pawn Broker's Auction - Len Spencer	P
993	C-H-I-C-K-E-N, That's the Way to Spell Chicken - Len Spencer	?
998	Liberty Bell March - London Concert Orchestra	P
1003	Passing of Ragtime - London Regimental Band	P
1009	I Couldn't Do a Thing to You - Dan W. Quinn	?
1011	When the Roses Bloom Again - Harry MacDonough	B
1013	Couldn't Help it, Had to - Dan W. Quinn	?
1014	Things Cannot Be Explained - Dan W. Quinn	B
1015	Moszkowski Serenade - S. Von Center	P
1016	Irish Airs - Violin	P
1018	You Can't Think of Everything - Dan W. Quinn	?
1018	Irish Jigs - John Maffay	P
1019	Indian War Dance - Band	P
1020	Bells of St. Malo - London Concert Orchestra	B & P
1024	Tres Jolie Waltz - London Regimental Band	P
1027	Stars and Stripes Forever - London Reg. Band	P
1030	Rabbit Hash - Billy Golden	B
1033	A Mixed Ale Party - Billy Golden	B
1034	Bye, Bye, My Honey - Billy Golden	?
1043	I'm Wearing My Heart Away for You - MacDonough and Bieling	B
1046	Kate O'Toole - Harry Macdonough	B
1053	American Patrol - C. P. Lowe	P
1093	Liberty Bell March - Orchestra	P

#### Last Minute Arrivals and Corrections

133	My Creole Sue - Joseph Natus	P
971	Carnival of Venice - Pierre Leo (clarinet) (Bill Bryant's copy was re-molded over another item; traces of original announcement can still be heard!)	B
942	The Commemoration March - London Regimental Band (plaster lined, rubber-stamped "Patent Applied For" <u>inside</u> )	B

644	should read: The Bloom Is...
793	should read: You Couldn't Hardly...
801	should read: Congo Love Song
821	may be Broderick instead of Bradley
928	should read: When Kate and I Were Coming Through the Rye
1014	should read: These Things...

## Robert B. Stone (1908 - 1980)

It is our sad task to inform our readers of the untimely death of Robert Stone, frequent contributor to these pages. During his lifetime, Bob wore several different hats. As a producer of radio transcriptions at RCA in the latter half of the 30's he came in contact with many artists familiar to record collectors. After the War he went to work for WRGB, G.E.'s pioneer television station at Schenectady, where he was responsible for many "firsts" in t.v. broadcasting. In later years he hosted a radio program devoted to classical vocalists, known as "The Master Singers." The program is still aired over WAMC in Albany and perhaps other National Public Radio affiliates. He was also founder and curator of the Historical Record Archive housed at the University of New Hampshire Library.

Collectors in the northern New England area had come to know and love him through his active membership in The New England Society for the Preservation of Recorded Sound. His spirited role as club auctioneer can never be replaced. Whenever there was a lull in bidding, Bob was sure to sing a chorus or two from the record, or tell an apropos anecdote, beginning with "Did I ever tell you about the time..." We never doubted the time Vernon Dalhart had instructed him to "Call me 'Dal'."

The several manuscripts which he forwarded to us this past year will continue to appear in the GRAPHIC as a posthumous tribute to his memory.

(cont. from following page)

#### Manhattan Opera Roles:

1909-10 Carmen, Tosca, Marguerite, Nedda

#### Boston Opera Roles:

1910-11 Marguerite

#### Chicago Opera Roles:

1910-11 Carmen, Santuzza, Giulietta (Contes d'Hoffmann), Nedda  
1918-19 Carmen

#### San Carlo Opera Roles:

1926-27 Carmen  
1927-28 (no record)



# Neglected Edison Diamond Disc Artists

## IV: Marguerite Sylva

by Robert B. Stone

In 1926, at 18, the writer of these lines was probably---as an apprentice first bass---the youngest member of the Maine Festival Chorus. That year's big Festival event was one to be long remembered: a joint recital by the great mezzo-soprano Margarete Matzenauer and the 30-year-old baritone Lawrence Tibbett, fresh from his first Metropolitan Opera triumph, an unscheduled appearance as Ford in Verdi's *Falstaff* occasioned by the sudden indisposition of Vicente Ballester, who was to have sung the role. The recital was considerably enlivened by Tibbett's performance, in costume and with appropriate scenery, of Ford's principal scene, "E sogno? O realta?"

However, my association with the Festival was, to its irreparable loss, limited to a single season, partly from my disgust at Director William Rogers Chapman's bad manners towards soloists and choristers alike. An example: when Lloyd Gilbert, a tenor chorister, wandered off the key, Chapman shouted at him "Stop it! Stop it! You make me nervous!" Whereupon Gilbert stalked out of rehearsal, never to return, and later became a light opera star.

Another Maine Musical Festival which I remember with particular pleasure occurred in the year 1922, when on October 7 it brought soprano Marguerite Sylva to Portland for a performance of *Carmen*, a role she is reputed to have sung over 600 times. The only other names I recall for that performance after a lapse of 57 years were those of Helen Yorke, a charming Micaela (and a Pathé recording artist) and tenor Justin Lawrie (a former neighbor of mine in Lewiston), who should have been singing Don José in place of the nonentity who was assigned to it, but contented himself with an amusing impersonation of the smuggler chieftan, El Dancaïro (he later made two early electrical sides for Columbia).

Even at the tender age of 14, I realized that in Sylva I was witnessing an extraordinary characterization; personally attractive, making the most of every dramatic opportunity, and liberally endowed with that imponderable known as personality. In short, she dominated every scene in which she appeared; and, as you know, *Carmen* is on stage for the greater part of the opera.

I have since learned that Marguerite Sylva was born at Brussels in 1876. The details of her vocal training and operatic apprenticeship are unknown to me; she was rumored to have been "discovered" in 1896 by Gilbert and Sullivan. It may be no coincidence that this was the year in which their final collaboration *The Grand Duke* (and their only failure, barring the abortive *Thespis* of 1871-72, their first joint effort) was produced, in which Sylva may well have been a member of the cast. Two years later, she played an opera diva in the world premiere of Victor Herbert's *The Fortune Teller* in New York. After a decade of light opera and recital activity, she was engaged by Oscar Hammerstein for the final season of the Manhattan Opera (1909-10). In his biography of Hammerstein, J F Cone reports that "Marguerite Sylva made her highly successful debut as *Carmen*. She was an immediate favorite. Later she sang *Santuzza*, *Nedda*, *Tosca* and *Marguerite*, always to growing acclaim." Also writing of that season, Irving Kolodin says, "The Manhattan repertory in-

troduced a number of artists of quality, among them Marguerite Sylva, who sang both *Nedda* and *Santuzza* in a double bill."

Of those days, another New York critic recalls that "Miss Sylva's voice is remembered as a soprano of sympathetic, often beautiful quality, and a low range of unusual power and dramatic potency. She sang with taste and spirit, with charm and even distinction."

When Hammerstein sold out to the Metropolitan in 1910, Sylva was approached by both the Boston and Chicago Opera managements. In her history of the Boston Opera Company, Quaintance Eaton writes that "Sylva's first appearance as Marguerite...was dutifully labeled 'praiseworthy,' a lukewarm adjective for this vibrant creature, who was later to earn from Philip Hale the nomination for the most distinguished and vivid *Carmen* in Boston since Calvé."

After a busy season in Chicago, Sylva returned to New York in 1911 to sing the soprano lead, *Zorika*, in the American premiere of Franz Lehar's operetta *Zigeunerliebe* (*Gypsy Love*). After a long and successful run of the performance in New York and on tour, she formed her own company, with which she sang exclusively until the Chicago Opera engaged her for two guest performances of *Carmen* during the 1918-19 season. Her last recorded appearances in opera were with the San Carlo Company during the two seasons from 1926 to 1928. She died in Glendale, California, in 1957 at the age of eighty-one.

Unfortunately for record collectors in general, Sylva recorded only for Edison, and only a scant dozen releases were the result (probably one of the many errors of judgment which keeps the recorded legacy of so many prominent Edison artists to such an exasperating minimum).

Under the circumstances, I shall depart from my usual custom and list all Sylva recordings, both cylinder and disc:

### Cylinders (4-minute Amberol):

- 1910 FREISCHÜTZ: Grand Air (B183)
- CARMEN: Habanera (B189)
- PAGLIACCI: Ballatella (B194)
- CARMEN: Seguidilla (40017)
- LE CID: Pleurez, mes yeux (40021)
- FAUST: Air des bijoux (40024)
- 1911 GYPSY LOVE: Melody of Love (28001)
- Love is Like the Rose (w. Albro) (28002)
- I Will Give You All for Love (28003)
- There is a Land of Fancy (w. Haydn) (28004)

### Diamond Discs:

- 1913 CAVALLERIA RUSTICANA: Voi lo sapete (82039)
- HERODIADE: Il est doux, il est bon (82039)

(continued on preceeding page)

\* \* \*

Mme. Sylva as she appeared on the cover of a popular 1919 song.



DQP

POPULAR EDITION



# After All

Song

By the writers  
of  
"SMILES"

LYRIC BY

J. Will Callahan

MUSIC BY

Lee I. Roberts

Originally Introduced  
By Marguerite Sylva

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Jerome H. Remick & Co.  
DETROIT - NEW YORK  
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Wanted: Cylinders and disc records by Irene Franklin in good condition. Also, song sheets and other paper items relating to Franklin. Dolores Stender, 802 Berlin Road, Cherry Hill, NJ 08034

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Send me your want list of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

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"Beefy-  
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# Carson Robison Discography

## part 3: Victor and Beyond

### Compiled by Robert D. Morritt

#### Bud Billings Trio

(Frank Luther, Carson Robison & Phil Crow)

53050 4/22/31 Settin' by the Fire 23556  
53051 4/22/31 Wolf at the Door 23556

#### The Blue Jeans

(Frank Luther, Carson Robison & Phil Crow)

67712 12/15/30 Bidin' My Time 23036

#### Carson Robison's Kansas City Jack-Rabbits

53969 7/31/29 Stuff V-38082  
53970 7/31/29 Nonsense V-38082

#### Carson Robison

37111 12/8/26 Nola 20382  
37112 12/8/26 Whistle-it-is 20382

59130 1/29/30 Naw, I Don't Wanta Be Rich V-40226  
59131 1/29/30 Don't You Believe It V-40226

#### Frank Luther and Carson Robison

(as Bud Billings & Carson Robison - see issue no. 29)

72228 4/4/31 When the Sun Goes Down in a Little  
Prairie Town 22997  
72229 4/4/31 Ma and Pa 22997

#### Miscellaneous Unreleased Victors

#### Carson Robison

32637 5/15/25 The Hawaiian Vamp (vocalist with  
International Novelty Orchestra)  
35281 4/5/26 Just Whistle  
35282 4/5/26 Strummin' the Blues Away

#### Frank Luther and Carson Robison

64816 11/26/30 The Whistle Boys

#### Carson Robison and His Buckaroos

102239 6/19/36 So I Joined the Navy  
102240 6/19/36 I'm Leavin' on That Blue River Train  
102241 6/19/36 The Candlelight in the Window  
102242 6/19/36 There's a Bridle Hangin' on the Wall  
102243 6/19/36 Ramblin' Cowboy  
102244 6/19/36 I Was Born in Old Wyomin'  
102245 6/19/36 Happy Go Lucky  
102246 6/19/39 Texas Dan  
102367 7/1/36 I Left Her Standing There  
102368 7/1/36 Home, Sweet Home on the Prairie

(Note: The above series may have been intended for the Montgomery Ward label.)

#### Carson Robison and His Pioneers

72231 4/4/32 The Cowboy's Prayer  
72232 4/4/32 Meet Me Tonight in the Valley

\*More Victors to be listed under Bluebird and R.C.A.\*

#### M I S C E L L A N E O U S    L A B E L S

#### Banner

(see Plaza-ARC)

#### Broadcast Twelve

#### Pearl Pickens with Carson Robison and His Pioneers

Home on the Range 3254  
Sing Another Line 3254

#### Carson Robison and His Pioneers

Climbin' Up the Golden Stairs 3318  
Darling Nellie Gray 3318

#### Bluebird

#### Dalhart and Robison

Golden Slippers B-6406

#### Billings (Luther) and Robison

Will the Circle Be Unbroken? B-6406

#### Carson Robison

Remember Pearl Harbor B-11414  
We're Gonna Have to Slap the Dirty Little Jap B-11414  
I'm in the Army Now B-11415  
Get Your Gun and Come Along B-11415  
Mussolini's Letter to Hitler B-11459  
Hitler's Reply to Mussolini B-11459  
"Here I Go to Tokio" said Barnacle Bill, the  
Sailor B-11460  
"1942 Turkey in the Straw" B-11460  
The Story of Jitterbug Joe B-11527  
It's Just a Matter of Time B-11527  
Plain Talk B-11546  
Don't Let My Spurs Get Rusty While I'm Gone B-11546  
The Old Gray Mare is Back Where She Used to Be 30-0808  
I'm Goin' Back to Whur I Come From 30-0808  
That Dame 33-0518  
1945 Mother 33-0518

#### Broadway

(see Plaza-ARC)

#### Brunswick

#### Carson Robison

I Don't Wanna Be Rich 442  
So I Joined the Navy 442

#### Vernon Dalhart and Carson Robison

When You're Far Away 3232  
Just a Melody 3232  
A Memory That Time Cannot Erase 3577 & Melotone 12017  
I Wonder If You Still Remember 3577 & Melotone 12017  
Old Plantation Melody 126, 3742 & Supertone 2016  
When the Sun Goes Down Again 126 & 3742  
When the Moon Shines Down Upon the Mountain 149, 3743  
& Supertone 2016  
The House at the End of the Lane 121, 3839  
& Supertone 2015  
My Blue Ridge Mountain Home 121, 3839 & Supertone 2015  
Meet Me Tonight in Dreamland 140 & Supertone 2013

(cont. next page)



## Off The Record; or "Play That Part Again!"

A Column dedicated to those noble recordings which are somewhat less than perfect.

In our last issue, we inaugurated this department with the infamous Farrar-Caruso Madama Butterfly duet in which Farrar supposedly sings "He's had a highball." We want to caution readers against taking this tale seriously, as much has been documented which refutes the entire incident. Leigh Martinet draws our attention to the July, 1950 issue of The Record Collector, in which much evidence (including a portion of a letter from Miss Farrar herself) is given against the whole affair. Mr. Martinet adds:

For an indisputably "less than perfect" Caruso recording, listen to his 1902 recording of "Luna fedel" by Denza (G & T 52442, HMV-VA 9; LP: Seraphim 60146, Rococo 2), in which Caruso makes a "false start" in the second musical phrase, and after singing the first syllable too soon, quickly catches himself, repeating it on the proper beat of the music."

Joseph Sedlar informs us that Aida Favia-Artsay also did a rather thorough job of refuting the episode in the February, 1973 Hobbies. Readers who wish to pursue the matter further will undoubtedly have better luck locating the Hobbies issue than The Record Collector.

Louis Harrison tells us that the duet can also be heard on a Victrola lp, "The Met's First 'Butterfly'" (VIC-1600).

We must remember that the original disc was made acoustically in 1908 and that the Italian "si per la vita" did not record clearly and distinctly. There's still the temptation, though, to fancy that for one brief moment the famous soprano was wreckless and naughty! Perhaps this is why the legend has refused to die even after 40 years of circulation. (Indeed, a Victor recording engineer was one who gave the story credence!) Tell ten people to listen to Farrar sing "He's had a highball" and nine of them will respond the same way: "Hey! she really did sing that. Play that again!"

In a lighter vein, the unexpected background noise never fails to endear the record to its owner. On more than one occasion Victor was plagued by a steam whistle. George Blacker's favorite is Amelita Galli-Curci's "Twilight" ("Crépuscule") on Victor 64807, take 1. The same take may very likely have been issued as double-sided no. 632. Approximately half a minute into the recording can be heard an unmistakable "toot-tooooooot."

Your editor has gotten into the habit of letting every record play through to the last groove after hearing a clear steam whistle blow in the otherwise blank grooves at the end of Victor 18238, take 1, of "There's Egypt in your Dreamy Eyes" sung by Lambert Murphy under his Raymond Dixon pseudonym. One of our readers recalls reading somewhere that the whistle of the Campbell Soup Company factory was the source of much annoyance at Victor.

Poor Rev. J. M. Gates managed to get through to the final verse of his "Death's Black Train is Coming" on Columbia 14145-D (take 2) when someone outside started blowing an auto horn. Following his last words:

You better put your house in order,  
For the train may be here tonight

can be heard one final "oooooga." Good thing it wasn't Victor's steam whistle, for the preacher may have become overwhelmed by his own prophecy!

The following paragraph comes from reader Arthur Paré. It had been typed for the last issue but was omitted due to space limitations. It is purely coincidental that it duplicates some information which appears in the April issue of Hobbies.

Reader Arthur Paré writes:

Every time I come across a record which is supposedly a duplicate, I carefully check it against the other copy or copies in my collection. Usually there is no noticeable difference, even when two takes are issued, but I always get excited when I find one that has some differences. I am still looking for different takes of two Edison Diamond Discs in which mistakes occur, to see if they were the same on all versions. On "Snow Deer", Edison Diamond Disc 50516-R (Matrix 6389-A) Ada Jones goofs at one point and sings "Snow Boy" instead of the title words, and goes off pitch (sharp) at the same time. Edison Diamond Disc 51472-L (Matrix 9916-B) "Gotta Getta Girl" by the Quixy Four features a bass who echoes the quartet several times. Just before the song ends, the quartet sings "Wind up the clock, put out the cat". Earlier he sings the echo correctly "Wind up the clock", but the last time he sings "Wind up the cat!!" If you have these on different takes, check them to see if these mistakes occur.

Do you have any favorites which we may include in this column?

### Carson Robison, cont.

#### Kanawha Singers (Dalhart & Robison)

Golden Slippers 189 & Supertone 2040

#### Dalhart, Robison and Hood

Sing On, Brother, Sing 149 & 3743

#### Frank Luther and Carson Robison

Do You Still Remember?	4052
I Tore Up Your Picture When You Said Goodbye	4052
Blue Lagoon	4222
Old Kentucky Cabin	4222
Goin' Back to Texas	4296
The Utah Trail	4296
Woman Down in Memphis	4648
The Railroad Boomer	4648

#### Wendell Hall with Carson Robison (guitar)

I'm Tellin' the Birds, Tellin' the Bees How I Love You	3387
--	------

#### Regent Club Orchestra (Carson Robison, whistling)

Falling in Love with You	3350
--------------------------	------

to be continued

comments to:

R. D. Morritt

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U.J. & The Osteopath	Uncle Sam to George
"Raines Law" Hotel	Threshing Time at P.C.
Decoration Day at P.C.	Laughing Coon
U.J.'s Nightmare	U.J. on the Ohio
U.J. at the County Fair	U.J. at the Chautauqua
Deacon Coopley's Chicken Raid	
U.J.'s Visit to Philadelphia	
Hoosier Hollow Quilting Party	
U.J. at the Statue of Liberty	
Jersey Sam & the Farmer Man	
Christening of a Chicken	
U.J.'s Arrival in Poughkeepsie	
U.J. Goes to the Stock Exchange	
U.J. at the Weather Bureau	
U.J. on a Steamboat Excursion	
Difference Between a German/Irish Picnic	

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2515 - In Siam	Wimmen
1906 - Rum Rum Tiddle	3089 - Here Comes the Groom
3953 - Sahara	3456 - Further it is From
2026 - That Tango Tokio	Tipperary
2136 - Tra, La, La	3424 - When You Hear a Raggy
1997 - You'll Do the Same Thing Over Again	
2507 - I Want to Go Back to Michigan	
2868 - When the Right Girl Comes	
2655 - Are You the O'Reilly	

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## HERE & THERE

Fans of U. S. Everlasting records may recall our article in issue #24 in which we identified certain Indestructible cylinders as of U.S. origin. Frank Moon confirms that Indestructible 3298 by James F. Harrison is from U. S. no. 2648, so you may want to add this number in the appropriate slot on page 9. He notes that the number 1648 has the 8 stamped on top of a 9, but that the 8 is more prominent and was stamped last. Can any other readers fill in one or more of the remaining blanks?

Lane Audio & Records offers GRAPHIC readers two interesting and informative flyers entitled "Some Common Questions and Answers on 78's" and "Questions and Answers on 78 Cartridges and Styli." They will be sent free of charge if you enclose a self-addressed stamped envelope and write them at Box 29171, Los Angeles, CA 90029.

A Portland, Maine newspaper carried the following Associated Press story last January:

DALLAS--Former actress Rhea MacAdams is 94 years old now and lives in a retirement home, but she remembers a recording date nearly 75 years ago with Thomas Edison.

At the time, Mrs. MacAdams was a young actress using the stage name "Rachael Acton." She said Edison saw her perform at the Empire Theater in a play called "Forest Flower."

"Edison said he liked my voice and diction," Mrs. MacAdams said recently, "and that he needed me to do some work with him."

"He called me 'little Girl'," she recalled.

The "work" was testing a voice recording device which Edison hoped to synchronize with "moving Photographs."

While on this subject, Lou Holtz was interviewed for Bill Smith's 1976 book, *The Vaudevillians*. He and his wife were working with Elsie Janis at the Palace in 1914. He recalled:

I'll tell you something funny. Another big thing on the bill was a new kind of talking picture invented by Thomas A. Edison. As I recall it, nobody thought much of it, one way or another.

Both Mrs. MacAdams and Mr. Holtz were referring, of course, to the Kinetophone--a system which synchronized a giant Blue Amberol record with a projected motion picture.

Are you playing your records at the proper speed? What an absurd question! Yet so many collectors insist on running their machines much too fast, giving singers an unnatural, high-pitched sound. It may surprise them to learn that singers 60, 70 and 80 years ago had voices much like ours today - they didn't all sound like Will Oakland in them days!

If you play your 78's at exactly 78 r.p.m. and

they still sound too high pitched (or low, for that matter), it's no sin to change the speed till a more natural effect is achieved. The beauty of a variable speed turntable is that every record can be adjusted to sound correct. The 1919 Victor catalogue warned:

Set the regulator so that the turntable of your Victrola revolves seventy-eight times per minute, and never change it...

You will, of course, meet the man who insists on turning the regulator of his Victrola up and down, thus changing the speed with each record he plays. Don't imitate him--he is wrong. Only at a speed of seventy-eight can you hear the actual tones of the singer or player just as they were recorded.

Just two years earlier, however, the same warning used the speed of seventy-six; yet approximately 80% of the 1919 catalogue was the same as in 1917! This reminds one of the Bert Williams song "You Can't Trust Nobody."

In some rare instances, records were intentionally recorded at improper speeds with deception in mind. Vera Guilaroff's 1926 piano solos of "Maple Leaf Rag" and "Calico Rag," recorded in Montreal and issued here by Pathé-Perfect, give the listener the impression that Miss G. could break all records for speed and dexterity. The selections were actually recorded somewhere in the vicinity of 60 r.p.m!



An unusual label from the Steve Ramm collection

Can a 60 year old record timely in 1980? Just play the Billy Murray record of "Profiteering Blues" (Victor 18666) and see what you think!

Madison enthusiasts: Data still continues to trickle in. We hope to assemble all the information you've sent us into something which approaches a logical form sometime this summer.



## Club & Society News

The Northwest Phonograph Society is a loosely-knit organization of collectors in the Vancouver (B.C.)-Seattle-Portland area. Official meetings are held "whenever two or more are gathered together." For further details, write either Kenneth Cheatham (President), 2308 Harney Street, Vancouver, WA 98660 or Darrell Lehman (Secretary/Treasurer), 8235 Interlake North, Seattle, WA 98103.

~~~~~

Oliver Brauer reports that the first get-together of collectors in the Baltimore area last February was a huge success. "Our aim was to promote the appreciation and enjoyment of pre-1950 music, specifically 1920's-1930's era, to which there was 100% approval. A suggestion was brought forward to use the clout that a group would have to try and get some of this good music on local airwaves.

"We had two distinguished guests. Mr. Guy Travers, a local radio-television personality since the 1930's, talked about the Ray Noble band of which he is an authority. Mr. Emmett Smith, a local radio man (who at 74 years old was our oldest participating member) has been 'in radio' since the crystal set and battery days.

"Thirty-one collectors showed up with a lot of enthusiasm. I heard remarks like 'This is 10 years overdue' and 'Why didn't we do this years ago?' Plans were made to visit the Edison National Historic Site this year as a group.

"The meeting was scheduled for 8 to 11 but lasted until 1:30 A.M., ending with a discussion on styli for playing 78's on modern turntables."

Area residents interested in future meetings can contact Ollie directly by calling him at (301) 665-8149 between 4 and 9 P.M.

The Country Music Foundation Library and Media Center announces the opening of its new Audio Restoration Laboratory, an outstanding addition to the technical capabilities of Nashville's music industry.

The Laboratory is the most sophisticated facility in the United States for restoring the sound on pre-stereo recordings to its original quality. Designed and built by Art Shifrin, a leading sound restoration authority, the Foundation's Audio Restoration Laboratory is the result of over 18 months of planning and construction.

In addition to handling Country Music Foundation sound restoration projects, the Laboratory will be available to outside companies for commercial uses. The Laboratory will be especially useful to record companies involved in reissuing historical recordings.

"Our Laboratory is capable of producing master tapes from original recordings, test pressings, transcriptions, and early tape masters," said Danny Hatcher, the Country Music Foundation's Deputy Director for Library Operations.

The Audio Restoration Laboratory has complete variable speed, two-track recording capabilities for quarter-inch tape. Its basic mastering machines are full-track mono. The lab contains over 30 pieces of equipment, some of which was custom-designed for the Country Music Foundation. The lab includes two mastering machines, sound filtering and equalization equipment, spe-

cial styluses for different record groove sizes, turntables, and noise suppression units designed especially for audio restoration work.

Bill Ivey, Director of the Country Music Foundation, said, "A primary use of our Audio Restoration Laboratory will be for our Library and Media Center to preserve the sound on materials that are deteriorating. The best example of this is acetate radio transcriptions which literally fall apart with the passing of time.

"Secondly, we hope this lab, by being in the center of the country music recording industry, will stimulate the re-release of historical material in the country field. Country music has lagged behind jazz in reissuing historical recordings, and we'd like to spark an interest in this area.

"Thirdly, through licensing, leasing, and other cooperative arrangements, the Foundation hopes to re-issue some historical recordings on its own label."

Ivey added that "with the holdings of our Library, our staff's knowledge, and the technical resources of our audio lab, we can help any record label develop re-issues of their own product. This means we can do everything from developing a concept for an album and choosing selections, to producing master tapes."

Engineer Alan Stoker will operate the Audio Restoration Laboratory for the Country Music Foundation Library and Media Center.

.....

The Association for Recorded Sound Collections (ARSC) has announced that its 14th Annual Convention will be held in Ottawa, May 8-10, 1980. This year's meeting is being hosted by the National Library and Public Archives of Canada, and will be held at their facility.

Tentatively scheduled are presentations of current research into classical, popular and ethnic recording history, the preservation and duplication of early recordings, the early history of the recording industry in the U.S.A., and present-day (LP) reissue practices regarding historic recordings. Film, audio and equipment presentations are planned. A full list of speakers and topics will be announced at a later date.

ARSC is a non-profit organization of institutions, private collectors and others interested in all aspects of recorded sound. Its purposes are to encourage the preservation of historic recordings; research and exchange of information; and to create an increased awareness of the role of recorded sound in our cultural heritage.

Among the Association's major activities since its foundation in 1967 have been publication of an annual Bibliography of Discographies, listing all discographies published throughout the world in all fields of music; a cooperative venture between major libraries to produce a unified listing of their record holdings and source materials; and a program, in cooperation with Greenwood Press, to sponsor the publication of book-length works on recorded sound.

ARSC also publishes its own Journal, containing research into many fields and eras of recording; a member's Newsletter; and an annual Bulletin/Membership List. Membership in ARSC, which includes subscription to these three periodicals, is \$10 per year and is open to all. Members and non-members alike are invited to attend its convention.

For more information, contact: Les Waffen, Executive Secretary, ARSC, P. O. Box 1643, Manassas, VA 22110, (202) 523-3267.

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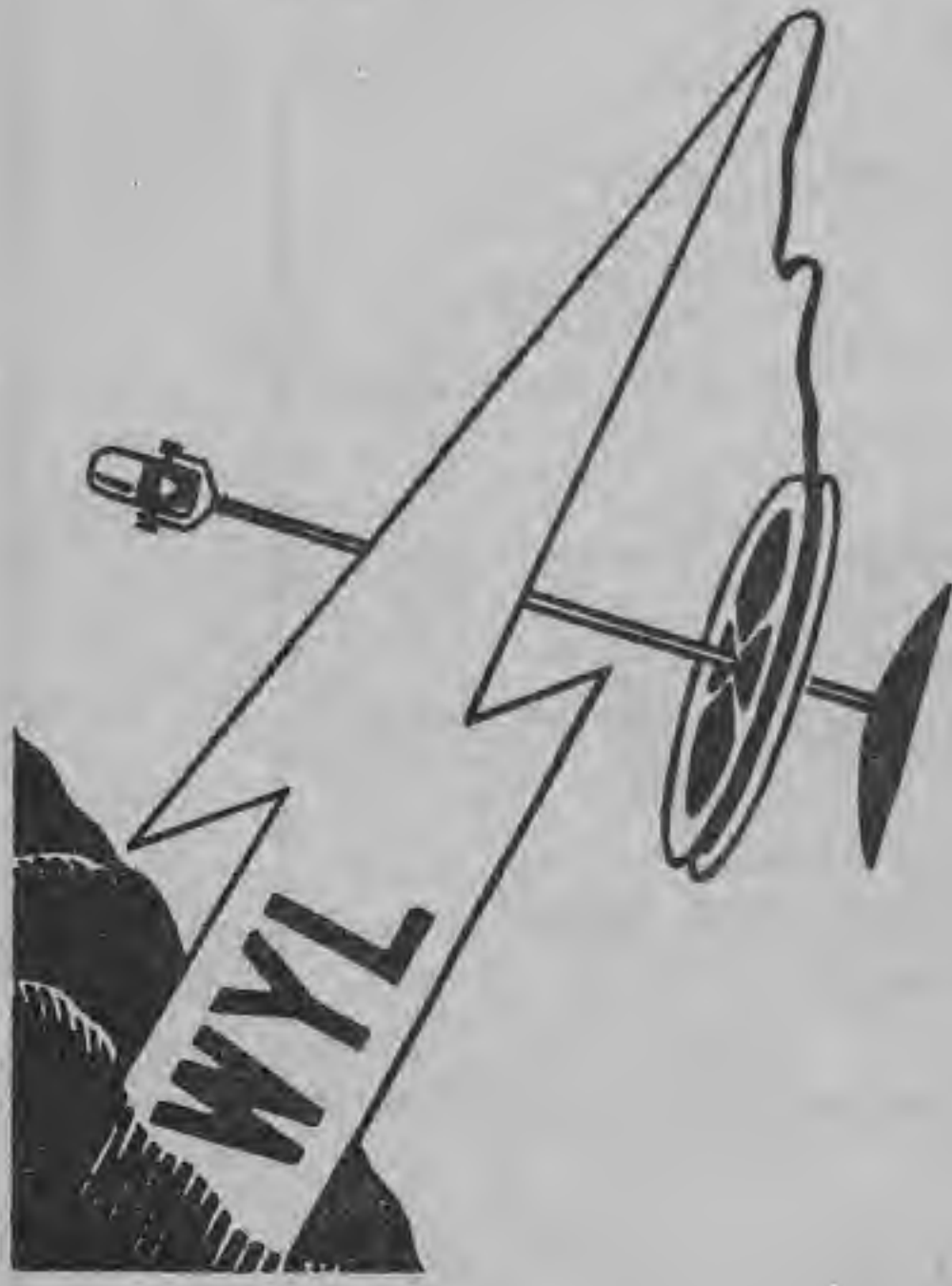
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